

1980/1981  
Musikverlag  
427 8 000 02  
1 104/14



Antonio Vivaldi

Domine  
ad adiuvandum  
me festina

Carus-Verlag 40.003



Antonio Vivaldi

Domine  
ad adiuvandum  
me festina

in due Cori à 8 con Istromenti

Coro 1 : SATB  
Violino 1 / Oboe 1 ad lib.  
Violino 2 / Oboe 2 ad lib.  
Viola  
Basso continuo

Soprano solo

Coro 2 : SATB  
Violino 1  
Violino 2  
Viola  
Basso continuo

Chorpartitur

Herausgegeben  
von Günter Graulich  
Carus-Verlag 40.003





Domine ad adjuvandum me festina

Antonio Vivaldi  
1678–1741

1. Chor  
Primo Coro  
Allegro

Pmo Coro  
ni  
Hautbois Vnis: con Violini

Violine 1  
Oboe 1

Violine 2  
Oboe 2

Viola

Sopran

Alt

Tenor

Baß

Orgel  
Violoncello  
Kontrabaß  
Fagott

2do Coro  
Secundo Coro

Violine 1

Violine 2

Viola

Sopran

Alt

Tenor

Baß

Orgel  
Violoncello  
Kontrabaß  
Fagott

Dne

Dne

Erstdruck

Aufführungsdauer / Duration / Durée: ca. 8 min. – CV 40.003

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Sole agents for USA and Canada: C. F. Peters Corp., 373 Park Ave. South, New York 10016

Sole agents for the United Kingdom of Great Britain and Ireland

(except Canada): Novello & Co. Ltd, Borough Green, Sevenoaks, Kent G. B.

Herausgeber: Günter Graulich

Generalbaßaussetzung: Paul Horn

English version by Jean Lunn

2

4 6

5 7

4 6

5 7

7 7 7

7 7 7



8 10 3

This system contains the first four measures of a musical piece. The first staff is in treble clef with a key signature of one sharp (F#). It contains measures 8, 9, 10, and 11. Measures 8 and 9 feature a continuous eighth-note pattern. Measure 10 has a few notes followed by a rest. Measure 11 has a few notes followed by a rest. The second staff is also in treble clef with a key signature of one sharp. It contains measures 8, 9, 10, and 11. Measures 8 and 9 feature a continuous eighth-note pattern. Measure 10 has a few notes followed by a rest. Measure 11 has a few notes followed by a rest. The third staff is in bass clef with a key signature of one sharp. It contains measures 8, 9, 10, and 11. Measures 8 and 9 feature a continuous eighth-note pattern. Measure 10 has a few notes followed by a rest. Measure 11 has a few notes followed by a rest. A '3' is written at the end of the system, indicating a three-measure rest.

9 11

This system contains four empty staves. The first three staves are in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. Measure numbers 9 and 11 are written above the first and third staves respectively.

This system contains the first four measures of a musical piece. The first staff is in treble clef with a key signature of one sharp. It contains measures 7, 8, 9, and 10. Measures 7 and 8 feature chords. Measures 9 and 10 have a few notes followed by a rest. The second staff is in bass clef with a key signature of one sharp. It contains measures 7, 8, 9, and 10. Measures 7 and 8 feature eighth-note patterns. Measures 9 and 10 have a few notes followed by a rest. Measure numbers 7 and 9 are written below the first and third staves respectively.

8 10

This system contains the first four measures of a musical piece. The first staff is in treble clef with a key signature of one sharp. It contains measures 8, 9, 10, and 11. Measures 8 and 9 feature a continuous eighth-note pattern. Measure 10 has a few notes followed by a rest. Measure 11 has a few notes followed by a rest. The second staff is also in treble clef with a key signature of one sharp. It contains measures 8, 9, 10, and 11. Measures 8 and 9 feature a continuous eighth-note pattern. Measure 10 has a few notes followed by a rest. Measure 11 has a few notes followed by a rest. The third staff is in bass clef with a key signature of one sharp. It contains measures 8, 9, 10, and 11. Measures 8 and 9 feature a continuous eighth-note pattern. Measure 10 has a few notes followed by a rest. Measure 11 has a few notes followed by a rest. Measure numbers 8 and 10 are written above the first and third staves respectively.

9 11

This system contains four empty staves. The first three staves are in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. Measure numbers 9 and 11 are written above the first and third staves respectively.

This system contains the first four measures of a musical piece. The first staff is in treble clef with a key signature of one sharp. It contains measures 7, 8, 9, and 10. Measures 7 and 8 feature chords. Measures 9 and 10 have a few notes followed by a rest. The second staff is in bass clef with a key signature of one sharp. It contains measures 7, 8, 9, and 10. Measures 7 and 8 feature eighth-note patterns. Measures 9 and 10 have a few notes followed by a rest. Measure numbers 7 and 9 are written below the first and third staves respectively.

4

12 14

13 15

12 14

p

13 15

p



This musical score is for a setting of "The Lord's Prayer." It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 7/8. The score is divided into three measures, with measure numbers 16, 17, and 18 indicated at the top. The lyrics are: "Do - mi - ne, Do - mi - ne, Lord, my De - liv - er - er, Do - mi - ne, Do - mi - ne, my De - liv - er - er." The piano part features a rhythmic accompaniment in the right hand and a more melodic line in the left hand. The vocal parts enter in measure 16 and continue through measure 18. The score is presented on a single page, with the page number 5 visible in the top right corner.

This musical score is for a setting of "The Lord's Prayer." It is written for piano and four vocal parts (Soprano, Alto, Tenor, and Bass). The score is divided into three systems, each containing measures 16, 17, and 18. The piano accompaniment is marked with a forte (*f*) dynamic. The vocal parts enter in measure 17 with the lyrics: "Do - mi - ne, Do - mi - ne, my De - liv - er - er." The lyrics are repeated in measure 18. The score is written in G major (one sharp) and 4/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the vocal parts have a more melodic line. The score is presented on a single page with a light beige background.

20 22

ad ad-ju-van-dum me  
come thou to grant me help,

fe-sti-na, fe-sti-na,  
come quick-ly, come quick-ly,

ad ad-ju-van-dum me  
come thou to grant me help,

fe-sti-na, fe-sti-na,  
come quick-ly, come quick-ly,

8 ad ad-ju-van-dum me  
come thou to grant me help,

fe-sti-na, fe-sti-na,  
come quick-ly, come quick-ly,

ad ad-ju-van-dum me  
come thou to grant me help,

fe-sti-na, fe-sti-na,  
come quick-ly, come quick-ly,

21

20 22

ad ad-ju-van-dum me  
come thou to grant me help,

fe-sti-na, fe-sti-na,  
come quick-ly, come quick-ly,

ad ad-ju-van-dum me  
come thou to grant me help,

fe-sti-na, fe-sti-na,  
come quick-ly, come quick-ly,

ad ad-ju-van-dum me  
come thou to grant me help,

fe-sti-na, fe-sti-na,  
come quick-ly, come quick-ly,

ad ad-ju-van-dum me  
come thou to grant me help,

fe-sti-na, fe-sti-na,  
come quick-ly, come quick-ly,

21



23 25

23 25

ad ad-ju-van-dum me,  
come thou to grant me help,

ad ad-ju-van-dum me,  
come thou to grant me help,

ad ad-ju-van-dum me  
fe -  
come

23 25

23 25

ad ad-ju-van-dum me,  
come thou to grant me help,

ad ad-ju-van-dum me,  
come thou to grant me help,

ad ad-ju-van-dum  
come thou to grant me

ad ad-ju-van-dum me,  
come thou to grant me help,

ad ad-ju-van-dum me,  
come thou to grant me help,

ad ad-ju-van-dum  
come thou to grant me

ad ad-ju-van-dum me,  
come thou to grant me help,

ad ad-ju-van-dum me,  
come thou to grant me help,

ad ad-ju-van-dum  
come thou to grant me



26 28

sti - na, Do - mi - ne, fe - sti - na, fe - sti - na, ad  
quick - ly, O my Lord, come quick - ly, come quick - ly, come

sti - na, Do - mi - ne, fe - sti - na, fe - sti - na, ad  
quick - ly, O my Lord, come quick - ly, come quick - ly, come

8 sti - na, Do - mi - ne, fe - sti - na, fe - sti - na, ad  
quick - ly, O my Lord, come quick - ly, come quick - ly, come

sti - na, Do - mi - ne, fe - sti - na, fe - sti - na, ad  
quick - ly, O my Lord, come quick - ly, come quick - ly, come

27

26 28

me fe - sti - na, fe - sti - na, fe - sti - na, ad  
help, come quick - ly, come quick - ly, come quick - ly, come

me fe - sti - na, fe - sti - na, fe - sti - na, ad  
help, come quick - ly, come quick - ly, come quick - ly, come

8 me fe - sti - na, fe - sti - na, fe - sti - na, ad  
help, come quick - ly, come quick - ly, come quick - ly, come

me fe - sti - na, fe - sti - na, fe - sti - na, ad  
help, come quick - ly, come quick - ly, come quick - ly, come

27

29 31

29 31

ad - ju - van - dum me fe - sti - na,  
thou to grant me help, come quick - ly, Do - mi - ne,  
Lord, my De-

ad - ju - van - dum me fe - sti - na,  
thou to grant me help, come quick - ly, Do - mi - ne,  
Lord, my De-

8 ad - ju - van - dum me fe - sti - na,  
thou to grant me help, come quick - ly, Do - mi - ne,  
Lord, my De-

ad - ju - van - dum me fe - sti - na,  
thou to grant me help, come quick - ly, Do - mi - ne,  
Lord, my De-

29 31

29 31

ad - ju - van - dum me fe - sti - na,  
thou to grant me help, come quick - ly,

ad - ju - van - dum me fe - sti - na,  
thou to grant me help, come quick - ly,

8 ad - ju - van - dum me fe - sti - na,  
thou to grant me help, come quick - ly,

ad - ju - van - dum me fe - sti - na,  
thou to grant me help, come quick - ly,



33 35

Do-mi-ne, ad — ad - ju - van - dum me, ad ad - ju-  
liv - er - er, come — thou to grant me help, come thou to

Do-mi-ne, ad ad - ju - van - dum me, ad ad - ju-  
liv - er - er, come thou to grant me help, come thou to

Do-mi-ne, ad ad - ju - van - dum me, ad ad - ju-  
liv - er - er, come thou to grant me help, come thou to

Do-mi-ne, ad ad - ju - van - dum me, ad ad - ju-  
liv - er - er, come thou to grant me help, come thou to

6 5

33 35

Do - mi - ne, Do-mi-ne, ad — ad - ju - van - dum me, ad ad - ju-  
Lord, my De - liv - er - er, come — thou to grant me help, come thou to

Do - mi - ne, Do-mi-ne, ad ad - ju - van - dum me, ad ad - ju-  
Lord, my De - liv - er - er, come thou to grant me help, come thou to

Do - mi - ne, Do-mi-ne, ad ad - ju - van - dum me, ad ad - ju-  
Lord, my De - liv - er - er, come thou to grant me help, come thou to

Do - mi - ne, Do-mi-ne, ad ad - ju - van - dum me, ad ad - ju-  
Lord, my De - liv - er - er, come thou to grant me help, come thou to

6 5



[illegible]

39 41

This system contains measures 39, 40, and 41. It features three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef and the same key signature, and a bottom staff with a bass clef and the same key signature. Measures 39 and 40 show dense sixteenth-note passages in all three staves. Measure 41 continues the pattern with some variations in the upper staves.

39 41

This system contains measures 39, 40, and 41. It features four staves: a top staff with a treble clef and a key signature of one sharp (F#), a second staff with a treble clef and the same key signature, a third staff with a treble clef and the same key signature, and a bottom staff with a bass clef and the same key signature. Measures 39 and 40 show sparse notation with mostly whole and half notes. Measure 41 continues the sparse notation with some variations in the upper staves.

This system contains measures 39, 40, and 41. It features two staves: a top staff with a treble clef and a key signature of one sharp (F#), and a bottom staff with a bass clef and the same key signature. Measures 39 and 40 show chords and moving lines in both staves. Measure 41 continues the pattern with some variations in the upper staff.

39 41

This system contains measures 39, 40, and 41. It features three staves: a top staff with a treble clef and a key signature of one sharp (F#), a middle staff with a treble clef and the same key signature, and a bottom staff with a bass clef and the same key signature. Measures 39 and 40 show dense sixteenth-note passages in all three staves. Measure 41 continues the pattern with some variations in the upper staves.

39 41

This system contains measures 39, 40, and 41. It features four staves: a top staff with a treble clef and a key signature of one sharp (F#), a second staff with a treble clef and the same key signature, a third staff with a treble clef and the same key signature, and a bottom staff with a bass clef and the same key signature. Measures 39 and 40 show sparse notation with mostly whole and half notes. Measure 41 continues the sparse notation with some variations in the upper staves.

This system contains measures 39, 40, and 41. It features two staves: a top staff with a treble clef and a key signature of one sharp (F#), and a bottom staff with a bass clef and the same key signature. Measures 39 and 40 show chords and moving lines in both staves. Measure 41 continues the pattern with some variations in the upper staff.



42 44

This system contains measures 42, 43, 44, and 45. Measures 42 and 43 are marked with '42' and '44' respectively. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has two sharps (F# and C#). The bass line is in 3/4 time.

43 45

This system contains measures 43, 44, and 45. Measures 43 and 45 are marked with '43' and '45' respectively. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has two sharps (F# and C#). The bass line is in 3/4 time.

6# 7 6 6 6 6 6 5 6

This system contains measures 42, 43, 44, and 45. Measures 42 and 44 are marked with '42' and '44' respectively. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has two sharps (F# and C#). The bass line is in 3/4 time.

42 44

This system contains measures 42, 43, 44, and 45. Measures 42 and 44 are marked with '42' and '44' respectively. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has two sharps (F# and C#). The bass line is in 3/4 time.

43 45

This system contains measures 43, 44, and 45. Measures 43 and 45 are marked with '43' and '45' respectively. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has two sharps (F# and C#). The bass line is in 3/4 time.

6# 7 6 6 6 6 6 5 6

This system contains measures 42, 43, 44, and 45. Measures 42 and 44 are marked with '42' and '44' respectively. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has two sharps (F# and C#). The bass line is in 3/4 time.



46 48

46 48

47 49

- dum me fe - sti - na,  
me — help, come quick - ly,

- dum me fe - sti - na,  
me help, come quick - ly,

8 - dum me fe - sti - na,  
me help, come quick - ly,

- dum me fe - sti - na,  
me help, come quick - ly,

7 5 4 3# 48 6 7 #

47 49

- dum me fe - sti - na,  
me — help, come quick - ly,

- dum me fe - sti - na,  
me help, come quick - ly,

8 - dum me fe - sti - na,  
me help, come quick - ly,

- dum me fe - sti - na,  
me help, come quick - ly,

50 52

51 53

Do-mi-ne, Do - mi-ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
 Lord, my De liv - er - er, come thou to grant me help, come thou to grant me

Do-mi-ne, Do - mi-ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
 Lord, my De liv - er - er, come thou to grant me help, come thou to grant me

Do-mi-ne, Do - mi-ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
 Lord, my De liv - er - er, come thou to grant me help, come thou to grant me

Do-mi-ne, Do - mi-ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
 Lord, my De liv - er - er, come thou to grant me help, come thou to grant me

7b 6/4 6/4# 6/4

50 52

51 53

Do-mi-ne, Do - mi-ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
 Lord, my De liv - er - er, come thou to grant me help, come thou to grant me

Do-mi-ne, Do - mi-ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
 Lord, my De liv - er - er, come thou to grant me help, come thou to grant me

Do-mi-ne, Do - mi-ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
 Lord, my De liv - er - er, come thou to grant me help, come thou to grant me

Do-mi-ne, Do - mi-ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
 Lord, my De liv - er - er, come thou to grant me help, come thou to grant me

7b 6/4 6/4# 6/4



54

56

55

me fe - sti - na, Do - mi - ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
help, come quick - ly, O my Lord, come thou to grant me help, come thou to grant me

me fe - sti - na, Do - mi - ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
help, come quick - ly, O my Lord, come thou to grant me help, come thou to grant me

me fe - sti - na, Do - mi - ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
help, come quick - ly, O my Lord, come thou to grant me help, come thou to grant me

me fe - sti - na, Do - mi - ne, ad ad - ju - van - dum me, ad ad - ju - van - dum  
help, come quick - ly, O my Lord, come thou to grant me help, come thou to grant me

6  
5

54

56

55

me fe - sti - na, Do - mi - ne, fe - sti - na,  
help, come quick - ly, O my Lord, come quick - ly,

me fe - sti - na, Do - mi - ne, fe - sti - na,  
help, come quick - ly, O my Lord, come quick - ly,

me fe - sti - na, Do - mi - ne, fe - sti - na,  
help, come quick - ly, O my Lord, come quick - ly,

me fe - sti - na, Do - mi - ne, fe - sti - na,  
help, come quick - ly, O my Lord, come quick - ly,

6  
5



57 59

57 59

me, ad ad - ju - van - dum me fe - sti - na, Do - mi - ne,  
help, come thou to grant me help, come quick - ly, O my Lord,

me, ad ad - ju - van - dum me fe - sti - na, Do - mi - ne,  
help, come thou to grant me help, come quick - ly, O my Lord,

8 me, ad ad - ju - van - dum me fe - sti - na, Do - mi - ne,  
help, come thou to grant me help, come quick - ly, O my Lord,

me, ad ad - ju - van - dum me fe - sti - na, Do - mi - ne,  
help, come thou to grant me help, come quick - ly, O my Lord,

57 59

57 59

fe - sti - na, fe - sti - na, fe - sti - na, Do - mi - ne, ad ad - ju - van - dum  
come quick - ly, come quick - ly, come quick - ly, O my Lord, come thou to grant me

fe - sti - na, fe - sti - na, fe - sti - na, Do - mi - ne, ad ad - ju - van - dum  
come quick - ly, come quick - ly, come quick - ly, O my Lord, come thou to grant me

8 fe - sti - na, fe - sti - na, fe - sti - na, Do - mi - ne, ad ad - ju - van - dum  
come quick - ly, come quick - ly, come quick - ly, O my Lord, come thou to grant me

fe - sti - na, fe - sti - na, fe - sti - na, Do - mi - ne, ad ad - ju - van - dum  
come quick - ly, come quick - ly, come quick - ly, O my Lord, come thou to grant me

60 62

fe - sti - na, come quick-ly, fe - sti - na, come quick-ly, fe - sti - na, fe - sti - na, Do-mi-come quick-ly, come quick-ly, O my

fe - sti - na, come quick-ly, fe - sti - na, come quick-ly, fe - sti - na, fe - sti - na, Do-mi-come quick-ly, come quick-ly, O my

fe - sti - na, come quick-ly, fe - sti - na, come quick-ly, fe - sti - na, fe - sti - na, Do-mi-come quick-ly, come quick-ly, O my

fe - sti - na, come quick-ly, fe - sti - na, come quick-ly, fe - sti - na, fe - sti - na, Do-mi-come quick-ly, come quick-ly, O my

60 62 7

me, help, ad ad - ju - van - dum me, help, ad ad - ju - van - dum me, help, fe - sti - na, Do - mi-come quick - ly, O my

me, help, ad ad - ju - van - dum me, help, ad ad - ju - van - dum me, help, fe - sti - na, Do - mi-come quick - ly, O my

me, help, ad ad - ju - van - dum me, help, ad ad - ju - van - dum me, help, fe - sti - na, Do - mi-come quick - ly, O my

me, help, ad ad - ju - van - dum me, help, ad ad - ju - van - dum me, help, fe - sti - na, Do - mi-come quick - ly, O my

7



63

65

Handwritten musical score for 'The Rose Tree' in G major (one sharp). The score is written for three staves: Treble 1, Treble 2, and Bass. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into measures by vertical bar lines. The first system contains measures 63 and 64. The second system contains measures 65 and 66. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a final cadence in measure 66.

63

me, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, Do - mi - ne, fe - sti - na, fe - sti - na.  
Lord, come quick - ly, come quick - ly, come quick - ly, come quick - ly, O my Lord, come quick - ly, O my Lord.

65

me, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, Do - mi - ne, fe - sti - na, fe - sti - na.  
Lord, come quick - ly, come quick - ly, come quick - ly, come quick - ly, O my Lord, come quick - ly, O my Lord.

me, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, Do - mi - ne, fe - sti - na, fe - sti - na.  
Lord, come quick - ly, come quick - ly, come quick - ly, come quick - ly, O my Lord, come quick - ly, O my Lord.

me, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, Do - mi - ne, fe - sti - na, fe - sti - na.  
Lord, come quick - ly, come quick - ly, come quick - ly, come quick - ly, O my Lord, come quick - ly, O my Lord.

A musical score for the song 'The Rose Tree'. The score is written for three staves: Treble Clef (Right Hand), Treble Clef (Left Hand), and Bass Clef (Right Hand). The key signature is one sharp (F#). The tempo is marked 'Moderato'. The score is divided into four measures. The first measure is marked with the number '63'. The second measure is marked with the number '65'. The third measure is marked with the number '5' over '4' and '3' over '4'. The fourth measure is marked with the number '5' over '4' and '3' over '4'. The melody is played in the Treble Clef (Right Hand) and the Treble Clef (Left Hand). The bass line is played in the Bass Clef (Right Hand). The score includes various musical notations such as notes, rests, and bar lines.

63

ne,  
Lord,

fe - sti - na,  
come quick - ly,

fe - sti - na,  
come quick - ly,

fe - sti - na,  
come quick - ly,

65

Do - mi - ne, Do - mi - ne,  
quick - ly, my Lord, my Lord,

fe - sti - na, fe - sti - na.  
come quick - ly, O my Lord.

ne,  
Lord,

fe - sti - na,  
come quick - ly,

fe - sti - na,  
come quick - ly,

fe - sti - na,  
come quick - ly,

Do - mi - ne, Do - mi - ne,  
quick - ly, my Lord, my Lord,

fe - sti - na, fe - sti - na.  
come quick - ly, O my Lord.

ne,  
Lord,

fe - sti - na,  
come quick - ly,

fe - sti - na,  
come quick - ly,

fe - sti - na,  
come quick - ly,

Do - mi - ne, Do - mi - ne,  
quick - ly, my Lord, my Lord,

fe - sti - na, fe - sti - na.  
come quick - ly, O my Lord.

ne,  
Lord,

fe - sti - na,  
come quick - ly,

fe - sti - na,  
come quick - ly,

fe - sti - na,  
come quick - ly,

Do - mi - ne, Do - mi - ne,  
quick - ly, my Lord, my Lord,

fe - sti - na, fe - sti - na.  
come quick - ly, O my Lord.

5 4 3

5 4 3

2. Arie

ni  
Unis:  
Senza Hautbois

Primo Coro  
Andante molto

Violine 1, 2

Pianissimo sempre

Viola

Pianissimo sempre

Senza Org:

Violoncello  
Kontrabaß

Pianissimo sempre

Vel Due

Sopran

23 Glo

Unis:

Secundo Coro

Violine 1, 2

Viola

Senza Org:

Violoncello  
Kontrabaß

4

6

8

tr

tr

tr



9 11 13 21



*Violine 1*

14 16 18

*Violine 2*

*Violine 1*

*Violine 2*

22 20 22 24

*f* *f* *p*

Glo - ri - a  
Praise to the

*f* *f* *f*

25 27 29

*tr* *p* *p* *p*

Pa - tri, Glo - ri - a et Fi - li - o et Spi - ri - tu - i  
Fa - ther, glo - ry to the Son of God, and the Spir - it most



30 32 23

30 32 23

San -  
ho -

San -  
ho -

34 36

-cto,  
-ly, Glo - ri - a et Spi -  
glo - ry be to the

34 36

-cto,  
-ly, Glo - ri - a et Spi -  
glo - ry be to the

24

38 40 42

ri - tu - i San - cto, et Spi - ri - tu - i San - cto,  
 Spir - it most, ho - ly, to the Spir - it most ho - ly.

tr

43 45 47

*f* *p*

Glo - ri - a Pa - tri,  
 Praise to the Fa - ther,

*f*



48 50 52 25

tr

Glo - ri - a et Fi - li - o et Spi - ri - tu - i San -  
 glo - ry to the Son of God, and the Spi - rit most ho -

p

53 55 57

- cto, Glo - ri - a Fi - li - o et Spi - ri - tu - i  
 - ly, glo - ry to the Son of God, and the Spir - it most

26

58 60 62

San - ho - cto, ly,

63 65 67

Violine 1

Violine 2

et and Spi - ri - tu - i San - cto. the Spir - it most ho - ly.

Violine 1

Violine 2



69 71 73 27

*f*

*f*

*f*

*f*

*f*

*f*

3. Chor (Chor 1 und Chor 2)  
Andante

Violine 1, Oboe 1

Violine 2, Oboe 2

Viola

Sopran

Alt

Tenor

Baß

Orgel  
Violoncello  
Kontrabaß  
Fagott

Sic - ut e - rat in prin - ci - pi - o et nunc, et sem - per,  
As it has been ev - er and of old, is now, and shall be,

Sic - ut e - rat in prin - ci - pi - o et nunc, et sem - per,  
As it has been ev - er and of old, is now, and shall be,

Sic - ut e - rat in prin - ci - pi - o et nunc, et sem - per,  
As it has been ev - er and of old, is now, and shall be,

Sic - ut e - rat in prin - ci - pi - o et nunc, et sem - per,  
As it has been ev - er and of old, is now, and shall be,

5 4 3 6 4 5 3 6 4 5 3

4 6 8

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - men.  
 now, e - ter - nal - ly, and for ev - er, now, e - ter - nal - ly, and for ev - er, A - men.

4 6 8

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - men.  
 now, e - ter - nal - ly, and for ev - er, now, e - ter - nal - ly, and for ev - er, A - men.

8

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - men.  
 now, e - ter - nal - ly, and for ev - er, now, e - ter - nal - ly, and for ev - er, A - men.

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - men.  
 now, e - ter - nal - ly, and for ev - er, now, e - ter - nal - ly, and for ev - er, A - men.

6 7 6 5

Allegro

9 11

A - : : : : : - men,  
 A - : : : : : - men,

A - -  
 A - -

8

Et in  
 Now, e -

6 5b 7 6#



13 15 29

13 15

in sae - - cu-la sae-cu - lo-rum, in sae - - cu-la sae-cu - lo-rum,  
 e - ter - - nal-ly, and for ev - er, e - ter - - nal-ly, and for ev - er,

sae - cu - lo - rum, A - men,  
 and for ev - er, A - men.

sae-cu-la sae - cu - lo-rum, sae-cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A -  
 ter-nal-ly, and for\_ ev - er, and for ev - er, now, e - ter-nal-ly, and for ev - er, A -

7<sup>b</sup> 7<sup>#</sup> 5/4 3<sup>#</sup>

16 18

et in sae-cu-la sae - cu - lo-rum, sae - cu - lo-rum, et in sae-cu-la sae-cu - lo - rum,  
 now, e - ter-nal-ly, and for\_ ev - er, and for\_ ev - er, now, e - ter-nal-ly, and for ev - er,

men, in sae - - cu-la sae - cu - lo-rum, in sae - - cu-la sae-cu -  
 men, e - ter - - nal-ly, and\_ for\_ ev - er, e - ter - - nal-ly, and for

A -  
 A -

- men, sae - cu - lo - rum, A -  
 - men, and for ev - er, A -

7<sup>b</sup> 6/5 5/2

19 21

A - - - men, A - - - - men, sae - cu - lo - rum, —  
 A - - - - men, A - - - - - men, and for ev - er, —

lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, et in sae - cu - la sae - cu -  
 ev - er, now, e - ter - nal - ly, and for ev - er, and for ev - er, now, e - ter - nal - ly, and for

8 - - - - men, in sae - - cu - la sae - cu - lo - rum, in sae - - - -  
 - - - - - men, e - ter - - nal - ly, and for ev - er, e - ter - - - -

men, A - - - - -  
 men, A - - - - -

4 6 4#

22 24

— A - men, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, et in  
 — A - men, now, e - ter - nal - ly, and for — ev - er, now, e - ter - nal - ly, and for — ev - er, now, e -

lo - rum, A - - - - men, et in sae - cu - la sae - cu - lo - rum, et in  
 ev - er, A - - - - men, now, e - ter - nal - ly, and for ev - er, now, e -

8 - - cu - la, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu -  
 - - nal - ly, now, e - ter - nal - ly, and for ev - er, now, e - ter - nal - ly, and for

- - - - - men, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu -  
 - - - - - men, now, e - ter - nal - ly, and for ev - er, now, e - ter - nal - ly, and for

7 #



25 27 31

sae - cu - la sae - cu - lo - rum, A - - - - - men, A - -  
 ter - nal - ly, and for - ev - er, A - - - - - men, A - -

sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - - - - - men, et in  
 ter - nal - ly, and for ev - er, and for ev - er, A - - - - - men, now, e -

lo - rum, et in sae - cu - la sae - cu - lo - - - - rum, A - - - - - men,  
 ev - er, now, e - ter - nal - ly, and for - ev - - - - er, A - - - - - men,

lo - rum, et in sae - cu - la sae - cu - lo - rum, A - - - - - men, A - men,  
 ev - er, now, e - ter - nal - ly, and for - ev - er, A - - - - - men, A - men,

7 3 6 5 6 7 5# 4 3#

29 31

sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - men,  
 ter - nal - ly, and for - ev - er, and for - ev - er, now, e - ter - nal - ly, and for ev - er, A - men,

sae - cu - lo - rum, A - men, A - -  
 and for ev - er, A - men, A - -

in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - - men,  
 e - ter - nal - ly, and for - ev - er, now, e - ter - nal - ly, and for - ev - er, A - - men,

5 7 6 5 6 4#

32 32 34

32 34

men, in sae - cu-la sae - cu - lo-rum, in sae - cu-la sae - cu -  
 men, e - ter - nal-ly, and for ev - er, e - ter - nal-ly, and for

A -  
 A -

8 - men, et in sae - cu-la sae - cu - lo-rum, et in sae - cu-la sae - cu - lo-rum,  
 - men, now, e - ter - nal-ly, and for ev - er, now, e - ter - nal-ly, and for ev - er,

et in sae - cu-la sae - cu - lo-rum, sae - cu - lo-rum, sae - cu - lo - rum, A -  
 now, e - ter - nal-ly and for ev - er, and for ev - er, and for ev - er, A -

6 # 7 b 6 # 5 2 3

35 37 35 37

lo-rum, sae - cu - lo-rum, sae - cu - lo-rum, sae - cu - lo-rum, A - men, sae - cu - lo-rum, A -  
 ev - er, and for ev - er, and for ev - er, and for ev - er, A - men, and for ev - er, A -

- men, et in sae - cu-la sae - cu - lo-rum, A - men, A -  
 - men, now, e - ter - nal-ly, and for ev - er, A - men, A -

A -  
 A -

men, A -  
 men, A -

6 5 # 7 #



38 40 33

38 40

- - - men, A - - - men, in sae - cu-la sae - cu -  
 - - - men, A - - - men, e - ter - nal-ly, and for -

- men, A - men, A - - - men, in sae - cu-la sae - cu -  
 - men, A - men, A - - - men, e - ter - nal-ly, and for

8 - - - - - men, et in sae - cu-la sae - cu - lo - rum, sae - cu -  
 - - - - - men, now, e - ter - nal-ly, and for - ev - er, and for -

- - - - - men, A - - - - -  
 - - - - - men, A - - - - -

6b 6 6 6 6  
 4 4 5 4 4

41 43

41 43

lo - rum, in sae - cu-la sae - cu - lo - rum, A - men, et in sae - cu-la sae - cu - lo - rum, et in -  
 ev - er, e - ter - nal-ly, and for ev - er, A - men, now, e - ter - nal-ly, and for ev - er, now, e -

lo - rum, sae - cu - lo - rum, A - men, A - - - - -  
 ev - er, and for ev - er, A - men, A - - - - -

8 lo - rum, sae - cu - lo - rum, A - men, in sae - cu-la sae - cu - lo -  
 ev - er, and for ev - er, er, A - men, e - ter - nal-ly, and for ev -

- - - - - men, in sae - cu-la sae - cu - lo - rum, in  
 - - - - - men, e - ter - nal-ly, and for ev - er, e -

6 7 6 7 7  
 4 5 4 7 7  
 2

34

44 46

sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, et in sae - cu - la sae - cu -  
 ter - nal - ly, and for ev - er, and for ev - er, A - men, A - men, now, e - ter - nal - ly, and for

men, sae - cu - lo - rum, A - men, A -  
 men, and for ev - er, A - men, A -

rum, sae - cu - lo - rum, A - men, in sae - cu - la sae - cu -  
 er, and for ev - er, A - men, e - ter - nal - ly, and for

sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men, in sae - cu - la sae - cu -  
 ter - nal - ly, and for ev - er, and for ev - er, A - men, A - men, A - men, e - ter - nal - ly, and for

7 7 7 6 7

47 49

lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men.  
 ev - er, now, e - ter - nal - ly, and for ev - er, and for ev - er, A - men, A - men.

men, sae - cu - lo - rum, A - men.  
 men, and for ev - er, A - men.

lo - rum, sae - cu - lo - rum, A - men.  
 ev - er, and for ev - er, A - men.

lo - rum, in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men.  
 ev - er, e - ter - nal - ly, and for ev - er, and for ev - er, A - men, A - men, A - men.

7 7 7 7





